

THE METROPOLITAN MUSEUM OF ART

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PRICED

**PAINTINGS · FURNITURE
WORKS OF ART**

From the Collection of the Late

EDWARD T. STOTESBURY

Philadelphia

SOLD BY ORDER OF THE
EXECUTORS AND TRUSTEES OF HIS ESTATE



Public Auction Sale
November 18 at 2:30 p.m.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

1944

SALE NUMBER 604

FREE PUBLIC EXHIBITION

*From Saturday, November 11, to Time of Sale
Weekdays from 9 to 5:30 · Closed Sunday*

PUBLIC AUCTION SALE

Saturday, November 18 at 2:30 p.m.

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK 22
PLAZA 3-7573

Sales Conducted by

HIRAM H. PARKE · OTTO BERNET
HARRY E. RUSSELL, JR · LOUIS J. MARION

1944

The present collection was,
until recently, exhibited at
the Philadelphia Museum
of Art.

BRITISH XVIII CENTURY PORTRAITS

By

Romney · Hoppner · Lawrence · Raeburn

Two Salon Suites in Aubusson and
Royal Beauvais Tapestry
A Series of Beauvais Chinoiserie
Tapestries after Boucher · Chinese Porcelains
An Ispahan Palace Carpet

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PARKE-BERNET GALLERIES · INC
NEW YORK 22 · 1944

The Parke-Bernet Galleries
Will Execute Your Bids
[MAIL · TELEPHONE OR TELEGRAPH]

If You Are Unable to Attend
the Sale in Person

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PRICED CATALOGUES

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SALES CONDUCTED BY
HIRAM H. PARKE • OTTO BERNET
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SIR HENRY RAEURN, R.A.

Mrs. David Monypenny (Maria Sophia Abercromby)

AFTERNOON SESSION

Saturday, November 18, 1944 at 2:30 p.m.

CATALOGUE NUMBERS 1 TO 38 INCLUSIVE

BRITISH PAINTINGS

SIR HENRY RAEURN, R.A.

SCOTTISH: 1756-1823

3500

1. MRS. DAVID MONYPENNY (MARIA SOPHIA ABERCROMBY). Half-length figure to half left, looking toward the spectator, portrayed before a dark background in a strong light from upper right; her light brown hair arranged in curls partly covering her forehead; she wears a white gown with low neck and high waist, and a dark red wrap trimmed with fur, a suggestion of white lawn collar at the back of the neck above the fur.

30 x 25 inches

Maria Sophie Monypenny was the third daughter of Sir George Abercromby, 4th Baronet of Birkenbog in Fife, and his wife, Jane Ogilvie, the eldest daughter of Alexander, 7th Lord Banff. She married in 1810, the Hon. David Monypenny, one of the Lords of Session and Justiciary.

Raeburn painted several portraits of the Abercromby family, including Sir George Abercromby and his wife. (See Sir Walter Armstrong, *Sir Henry Raeburn*, 1901, p. 95.)

Painted about 1811

Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1932 (as *Lady in Red Cloak*)

Exhibited at the California Palace of the Legion of Honor, San Francisco, 1941

Described and illustrated in Henri Marceau, *The Stotesbury Collection*, The Pennsylvania Museum Bulletin, vol. xxviii, no. 151, Dec. 1932, p. 21 (as *Lady in Red Cloak*), illus'd opp. p. 21

Mentioned in *The Connoisseur*, August 1941, vol. 108, p. 79

[See illustration]

GEORGE ROMNEY

BRITISH: 1734-1802

2. CHARLOTTE MARGARET GUNNING, AFTERWARDS THE HON. MRS. DIGBY. Graceful figure at half length, facing half right, and looking at the observer, her hands clasped at her waist; wearing a black silk gown with red girdle, and low-cut neck edged with a white ruffle; powdered hair dressed with curls falling to her shoulders, partly covered with a light gray veil which is wound around under her left arm. Sky background in warm gray tones, deepening to a brownish red at the left.

30 x 25 inches

Charlotte Margaret Gunning (d. 1794) was the eldest daughter of Sir Robert Gunning, 1st Bart., K. B. of Horton, Co. Northampton, who, after residing at the courts of Berlin and St. Petersburg as minister plenipotentiary, was created a baronet, September 3, 1778. Charlotte Margaret was maid of honour to Queen Charlotte, consort of George III. She married on January 3, 1790, as his second wife, Colonel the Hon. Stephen Digby, of Richmond Park, brother of Henry, 1st Earl Digby. The Digby family was a very ancient one, tracing its lineage to the reign of Edward the Confessor. The portrait was painted the year before Romney met Lady Hamilton. At the same time he painted the portrait of Charlotte Margaret's sister, Barbara Evelyn Isabella, afterwards Mrs. Alexander Ross. Romney also did a portrait of their father, Sir Robert Gunning.

Painted in 1780-81

Collection of Sir George W. Gunning, 5th Bart., of Little Horton, Northampton

Collection of Sir Frederick Digby Gunning, 6th Bart.

From Thos. Agnew & Sons, London

Exhibited at Thos. Agnew & Sons, London, 1905, no. 20

Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1932

Exhibited at the California Palace of the Legion of Honor, San Francisco, 1941

Recorded and illustrated in Lord Ronald Sutherland Gower, *George Romney*, 1904, plate no. 10

Described in Humphry Ward and W. Roberts, *Romney, A Biographical and Critical Essay*, 1904, vol. I, p. 91 and vol. II, p. 68 (the sash erroneously mentioned as blue)

Described in Arthur B. Chamberlain, *George Romney*, 1910, pp. 305-6

Described and illustrated in Henri Marceau, *The Stotesbury Collection*, The Pennsylvania Museum Bulletin, vol. XXVIII, no. 151, December 1932, p. 19, illus'd opp. p. 33

Mentioned in *The Connoisseur*, August 1941, p. 77

[See illustration]



GEORGE ROMNEY

Charlotte Margaret Gunning, afterwards the Hon. Mrs. Digby

JOHN HOPPNER, R.A.

BRITISH: 1758-1810

3. SAMUEL BRANDRAM, ESQ. Half-length portrait, slightly to the left, in dark blue double-breasted coat with brass buttons, white stock and powdered periwig; ruddy complexion. Crimson drapery in the background.

30 x 25 inches

Samuel Brandram, Esq. (1743-1808) of the Parish of St. John the Baptist, and Size Lane, London, and Lee Grove, Co. Kent, was born at Weston-on-Trent; was the founder of the firm of Brandram Brothers, 16 Philpot Lane, and Rotherhithe, S.E.

This portrait of Samuel Brandram was left by will by Thomas Brandram, Esq., to Andrew B. Brandram, Esq., great-grandson of the sitter, who sent it to his aunt, Webb of Essex Place, Woolwich Common. Another great-grandson and namesake of the late Samuel Brandram, Esq. was born in 1825, became a famous Shakespearian reciter, and died on November 9th, 1892.

Collection of Andrew Brandram, great-grandson of the sitter

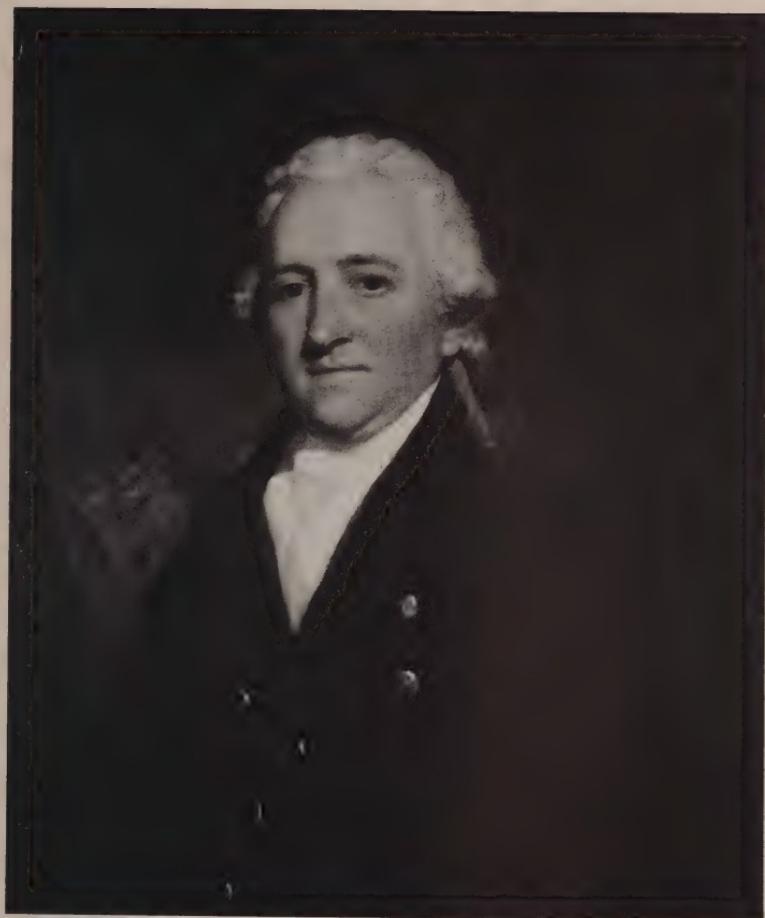
Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1932

Exhibited at the California Palace of the Legion of Honor, San Francisco, 1941

Described in Wm. McKay and W. Roberts, *John Hoppner, R.A.*, 1909, p. 31

Described and illustrated in Henri Marceau, *The Stotesbury Collection*, The Pennsylvania Museum Bulletin, vol. XXVIII, no. 151, Dec. 1932, p. 21

[See illustration]



JOHN HOPPNER, R.A.

Samuel Brandram, Esq.

SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769-1830

4. *MISS GLOVER OF BATH*. Seen at half length, facing the observer, with head turned to half left, chestnut hair loosely curled. In high-waisted black velvet dress with square neck and short sleeves, a transparent scarf falling over the right shoulder, and with a small bouquet pinned to her gown; wearing pearls and a gold chain with eyeglass. Red drapery in the background, with glimpses of sky at the left.

30 x 25 inches

Note: The Glover family are recorded as holding estates of Wisington in Lincolnshire and Barton in Cambridgeshire.

Painted about 1810-15

Collection of Alphonse Kann, Paris

Collection of Maurice Kann, Paris, 1911, no. 32, illustrated in the catalogue

Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1932

Exhibited at the California Palace of the Legion of Honor, San Francisco, 1941
Described in Sir Walter Armstrong, *Lawrence*, 1913, p. 134

Illustrated in the Pennsylvania Museum Bulletin, vol. XXVIII, no. 151, December 1932, p. 20

[See illustration]

3200-



SIR THOMAS LAWRENCE, P.R.A.

Miss Glover of Bath

GEORGE ROMNEY
BRITISH: 1734-1802

5. *CAPTAIN STABLES.* Seen at three-quarter length, standing, facing the observer, looking to half right, in scarlet uniform coat and buff waistcoat; his right hand in his trousers pocket, carrying under his left arm his sword held by the left hand at the hilt in a natural and engaging posture. Sky background.

50 x 40 inches

John Stables (1744-1796) was a Director of the East India Company, and one of the Supreme Council at Calcutta.

Sittings were in 1777, Febr. 27, Sept. 17, 30, Oct. 15, Nov. 27, Dec. 3, 24, and 31st.

The portrait is mentioned in the series of Manuscript Rough Lists (1777), which the Rev. John Romney, the artist's son, drew up from his father's Diaries when preparing for the Memoirs published in 1830.

The portrait of Mrs. Dorothy Staples, wife of the above, and children was in the collection of Baron Alphonse de Rothschild, engraved by J. R. Smith.

Painted in 1777

Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1932

Exhibited at the California Palace of the Legion of Honor, San Francisco, 1941

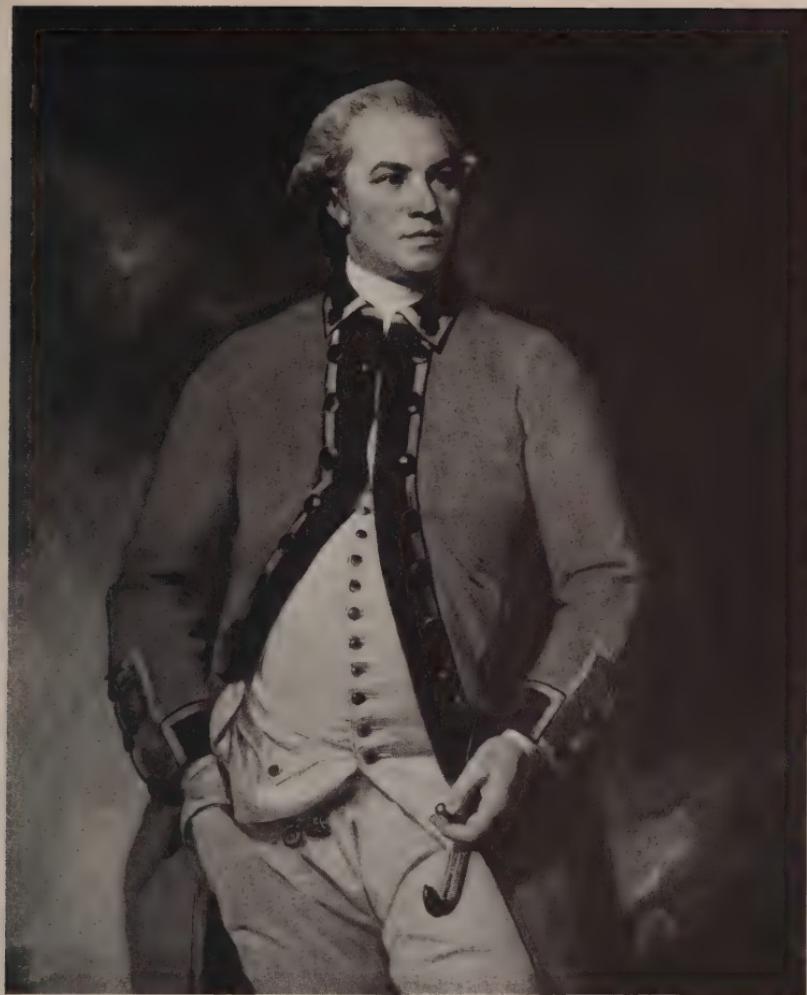
Described in Humphry Ward and W. Roberts, *Romney, A Biographical and Critical Essay*, 1904, vol. I, p. 83, and vol. II, p. 148 (as Mr. Stables)

Described and illustrated in Henri Marceau, *The Stotesbury Collection*, The Pennsylvania Museum Bulletin, vol. XXVIII, no. 151, Dec. 1932, p. 21

Mentioned in *The Connoisseur*, August 1941, p. 79

{See illustration}

5700



GEORGE ROMNEY

Captain Stables

SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769-1830

6. *THE HON. CAROLINE UPTON, LATER LADY SINGLETON.*
Half-length seated figure, in profile to the right, of a young girl with rich brown
curls dressed in a chignon and bound with a brown velvet ribbon; wearing a
white dress, with wide gold bracelet about her upper arm. Within a painted
oval. Shaded background. 30 x 25 inches

Caroline (d. 1862) was the second daughter of Clotworthy Upton, 1st Baron
Templetown who was elevated to the peerage of Ireland in 1776 in the county of
Antrim, and Elizabeth Shuckburgh Boughton, of Poston Court, Hereford. Caroline
married in 1804 James Singleton.

After his repulse by Sally Siddons, Lawrence is said to have found consolation in
the society of the beautiful Miss Upton.

Painted about 1800

Collection of Viscount Templetown, Castle Upton, Templepatrick, Co. An-
trim

Exhibited at the Royal Academy, London, 1801, no. 190

Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1932

Exhibited at the California Palace of the Legion of Honor, San Francisco, 1941

Recorded in Lord Ronald Sutherland Gower, *Romney and Lawrence*, 1882,

p. 97

Recorded in Lord Ronald Sutherland Gower, *Sir Thomas Lawrence, P.R.A.*,
1900, p. 163

Described in Sir Walter Armstrong, *Lawrence*, 1913, p. 167 (erroneously
measured)

Mentioned and illustrated in Henri Marceau, *The Stotesbury Collection*, The
Pennsylvania Museum Bulletin, vol. XXVIII, no. 151, December 1932, p.
23, illus'd p. 22

Mentioned in *The Connoisseur*, August 1941, vol. 108, p. 79

[See illustration]



SIR THOMAS LAWRENCE, P.R.A.

The Hon. Caroline Upton, later Lady Singleton

SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769-1830

7. THE HON. SOPHIA UPTON. Half-length portrait, seated to half left, and looking towards the observer, wearing a wreath of holly in her dark hair; in low-necked white gown, fastened at the shoulder with a jewel. Within a painted oval.

30 x 25 inches

Sophia was the third and youngest daughter of Clotworthy Upton, 1st Baron Templetown who was elected to the peerage of Ireland in 1776 in the county of Antrim, and Elizabeth Shuckburgh Boughton, of Poston Court, Hereford. She died in 1853.

The above portrait was left by Viscount Templetown to his youngest daughter Sophia as an heirloom, together with Castle Upton in county Antrim, Ireland.

Painted about 1800-1801

Collection of Viscount Templetown, Castle Upton, Templepatrick, Co. Antrim

Exhibited at the Royal Academy, London, 1801, no. 173

Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1932

Exhibited at the California Palace of the Legion of Honor, San Francisco, 1941

Recorded in Lord Ronald Sutherland Gower, *Romney and Lawrence*, 1882,
p. 97

Recorded in Lord Ronald Sutherland Gower, *Sir Thomas Lawrence, P.R.A.*,
1900, p. 163

Described in Sir Walter Armstrong, *Lawrence*, 1913, p. 167

Mentioned and illustrated in Henri Marceau, *The Stotesbury Collection*, The
Pennsylvania Museum Bulletin, vol. XXVIII, no. 151, December 1932, p.
23, illus'd p. 20

Mentioned in *The Connoisseur*, August 1941, vol. 108, p. 79

[See illustration]



SIR THOMAS LAWRENCE, P.R.A.

The Hon. Sophia Upton

GEORGE ROMNEY

BRITISH: 1734-1802

8. *LADY LEMON*. Three-quarter length figure of a young woman, in white gown with oval neck edged with a wide ruffle, blue sash and blue ribbons fastened to sleeves and bodice, with a matching ribbon about her neck. She is seated facing the observer, with hands clasped in her lap, and looking to the right. Finely painted landscape background, with sunlight brightening the woods in the middle distance.

50 x 40 inches

Lady Lemon (1747-1823), of Carclew, Cornwall, was the daughter of James Buller, Esq. of Morval, Cornwall. She married April 3, 1771, Sir William Lemon, Bart., of Carclew and Whitehall, London (see biography to the following).

Romney received from Sir William Lemon (the subject's husband), for the portrait, together with the following portrait of himself, £105 in July, 1788.

Companion to the following

Collection of Sir Charles Lemon, Bart., Carclew, Perran-ar-Worthal, Cornwall

Collection of Lieut.-Colonel Arthur Tremayne, J. P., Carclew, Perran-ar-Worthal, Cornwall, grandson of the sitter

From Duveen Bros., New York

Old Masters Exhibition, Royal Academy, London, 1882, no. 22

Spring Exhibition, Grafton Galleries, London, 1900, no. 32

Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1932

Exhibited at the California Palace of the Legion of Honor, San Francisco, 1941

Recorded in Lord Ronald Sutherland Gower, *Romney and Lawrence*, 1882,
p. 88

Recorded in Sir Herbert Maxwell, *George Romney*, 1902, p. 183, no. 238

Recorded in George Paston, *George Romney*, 1903, p. 196

Described in Humphry Ward and W. Roberts, *Romney, A Biographical and Critical Essay*, 1904, vol. I, p. 115 and vol. II, p. 93

Recorded in Lord Ronald Sutherland Gower, *George Romney*, 1904, p. 121,
no. 238

Described in Arthur B. Chamberlain, *George Romney*, 1910, p. 322, illus'd
opp. p. 255, plate LII

Described and illustrated in Henri Marceau, *The Stotesbury Collection*, The Pennsylvania Museum Bulletin, vol. XXVIII, no. 151, December 1932, p. 21, illus'd p. 24

Illustrated in the *New York Tribune*, May 4, 1941, section 4, p. 5

Mentioned in *The Connoisseur*, August 1941, p. 78



GEORGE ROMNEY

Lady Lemon

GEORGE ROMNEY

BRITISH: 1734-1802

9. *SIR WILLIAM LEMON, BART.* Three-quarter-length figure, standing in a landscape, resting the right arm on a high embankment, and looking to half left; he wears a blue cutaway coat buttoned across the breast, and knee breeches; white stock and cuffs, and powdered tie-wig. Trees at the left, partly screening the sky; in the right distance the River Fal representing the estate of Carclew.

50 x 40 inches

Sir William Lemon, Bart., of Carclew, Cornwall, and Whitehall, London (1748-1824), was member of Parliament for Penryn, Cornwall, for fifty years, in twelve Parliaments, and Father of the House of Commons; was created Baronet in 1774. He married, on April 3, 1771, a daughter of James Buller, Esq., of Morval, Cornwall. Their daughter, Caroline Matilda, married Arthur Tremayne, father of the late Lieut. Col. Arthur Tremayne, J.P., D.L., who inherited from his uncle, Sir Charles Lemon, the above portrait.

Sittings were in 1788, May 28 and June 4, 28.

Companion to the preceding

Collection of Sir Charles Lemon, Bart., Carclew, Perran-ar-Worthal, Cornwall

Collection of Sir William Lemon of Carclew, Perran-at-Worthal, Cornwall

Collection of Lieut. Col. Arthur Tremayne, J.P., maternal grandson of the sitter

From Duveen Brothers, New York

Exhibited at the Archeological Congress, Exeter, 1873, no. 106

Old Masters Exhibition, Royal Academy, London, 1882, no. 257

Romney Exhibition, Grafton Galleries, London, 1900, no. 6

Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1932

Exhibited at the California Palace of the Legion of Honor, San Francisco, 1941

Recorded in Lord Ronald Sutherland Gower, *Romney and Lawrence*, 1882,
p. 89

Recorded in Sir Herbert Maxwell, *George Romney*, 1902, p. 183, no. 239

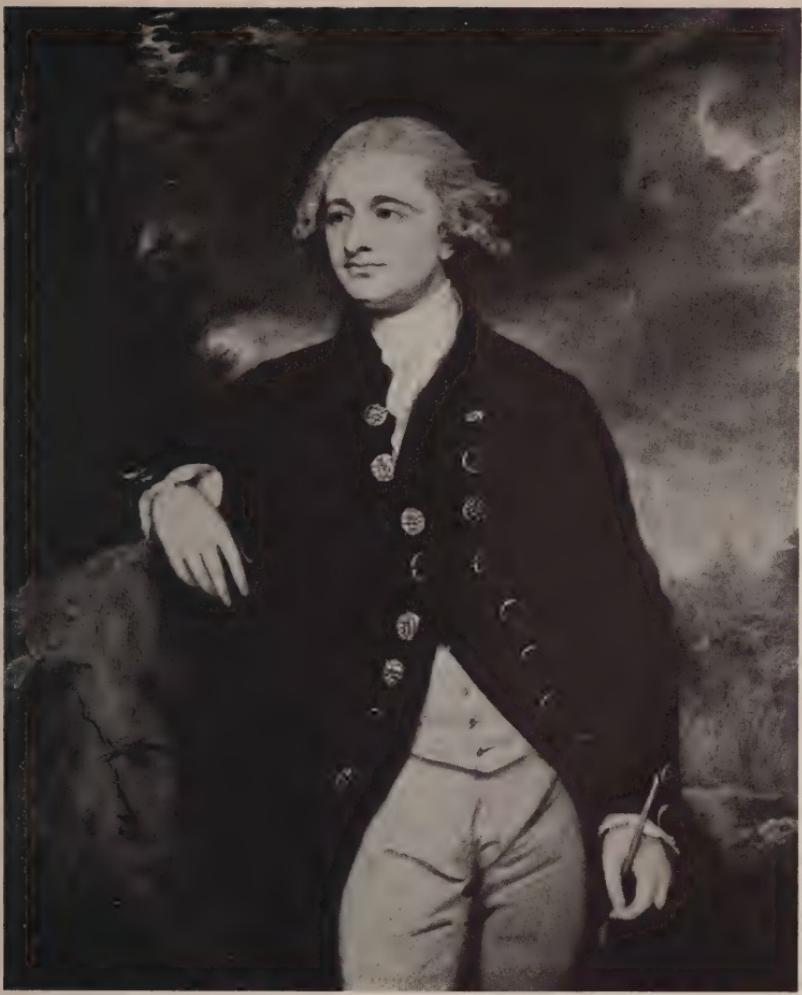
Recorded in George Paston, *George Romney*, 1903, p. 202

Recorded in Lord Ronald Sutherland Gower, *George Romney*, 1904, p. 121,
no. 239

Described in Humphry Ward and W. Roberts, *Romney, A Biographical and Critical Essay*, 1904, vol. I, p. 115, and vol. II, p. 93

Described and illustrated in Arthur B. Chamberlain, *George Romney*, 1910,
p. 332, illus'd p. 284, plate LVII

[Continued]



GEORGE ROMNEY

Sir William Lemon, Bart.

Number 9—Concluded]

Described and illustrated in Henri Marceau, *The Stotesbury Collection*, The Pennsylvania Museum Bulletin, vol. xxviii, no. 151, Dec. 1932, p. 26,
illus'd p. 19

Mentioned in *The Connoisseur*, August 1941, p. 78

[See illustration on the preceding page]

GEORGE ROMNEY

BRITISH: 1734-1802

10. *MASTER DAY*. Portrait of a child in coat and breeches of hunting pink, white waistcoat with frill, white hose and black buckled shoes; depicted at full length, seated to half left on a rock before a background of trees to the right. He rests the right hand on a cricket bat, and holds a large black hat in the left hand. By his side is a sleeping brown and white spaniel. Distant landscape to the left, beneath a cumulus sky. *65 x 38½ inches*

8500

Master Day was the son of John Day, K. B. (1738-1808), Advocate General of the Honourable East India Company at Bengal, and his wife Benedetta, eldest daughter of Nicholas Ramus, Esq., page to King George III. In bestowing the honour of knighthood on Master Day's father, in June 1777, the King is said to have perpetrated his one and only witticism, saying that "the influence of the Crown had increased, was increasing, and ought to be diminished, for he had turned Day into Knight, and made Lady Day at Michaelmas." The boy's mother was a noted beauty of her time, and together with her sister, who married the Marquis de Noailles, was painted by Gainsborough in a picture called *The Sisters* which was destroyed by fire at Waddeston Manor whilst in the possession of Baron Ferdinand Rothschild. The two sisters were also painted by Romney in 1777.

Master Day was also a godson of the noted Abraham Josiah Sluysken, Director of Trade at Surat, in the service of the Dutch East India Company from 1765, and a distinguished figure in the history of the Cape of Good Hope, of which he was Governor.

The portrait was given in 1795 to Miss Cloete's (*vide infra*) grandfather from whom she inherited it.

Painted about 1777

Collection of Abraham Josiah Sluysken, Governor of the Cape of Good Hope, godfather of the sitter

Collection of Miss Helen Cloete, Natal, South Africa

Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1932

Exhibited at the California Palace of the Legion of Honor, San Francisco, 1941

Exhibition of Art Treasures of the Eighteenth Century, Parke-Bernet Galleries, New York, 1942, no. 417

Described and illustrated in Henri Marceau, *The Stotesbury Collection*, The Pennsylvania Museum Bulletin, vol. xxviii, no. 151, Dec. 1932, p. 21

[See illustration]



GEORGE ROMNEY

Master Day

JOHN HOPPNER, R.A.

BRITISH: 1758-1810

11. *MRS. JORDAN*. Three-quarter-length figure, seated in a landscape, leaning against an embankment near a group of trees, facing the observer and looking to half left; in low-necked white dress with short puffed sleeves, a long gold-colored glove on her right hand and arm, holding in both hands the string of a satchel which rests on her lap; brown hair bound with a blue ribbon.

50 x 40 inches

Dorothea, or Dorothy Bland (1762-1816) was born at Waterford; appeared on the stage in 1777 at Leeds, and in 1785 at Drury Lane, when she assumed the name of Mrs. Jordan. From 1790 to 1811 she was the intimate friend of the Duke of Clarence; died at St. Cloud July 5th 1816, having left England to avoid her creditors.

The picture was at one time in the possession of Mrs. Jordan's great-grandson.

Painted about 1788-90

From the John Hoppner Sale, London, 1823, no. 18

From Sulley & Co., London

From Duveen Bros., New York

Exhibited at the Royal Academy, London, 1796

Special loan Exhibition of Old Masters of the British School, Duveen Galleries, New York, 1914, no. 17, illus'd in the catalogue

Summer Exhibition, Pennsylvania Museum of Art, Philadelphia, 1932

Exhibited at the California Palace of the Legion of Honor, San Francisco, 1941

Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1943

Described in Wm. McKay and W. Roberts, *John Hoppner, R.A.*, 1909, p. 141

Described and illustrated in Henri Marceau, *The Stotesbury Collection*, The Pennsylvania Museum Bulletin, vol. XXVIII, no. 151, Dec. 1932, p. 21, illus'd opp. p. 26

Mentioned in *The Connoisseur*, August 1941, vol. 108, p. 79

[See illustration]



JOHN HOPPNER, R.A.

Mrs. Jordan

GEORGE ROMNEY

BRITISH: 1734-1802

12. WILLIAM BECKFORD AS A BOY. A pensive boy, standing, leaning his head on his right hand, his arm resting on a high embankment, an ivy wreath at his side. Dressed in a gray-blue coat, white waistcoat, double-breasted and unbuttoned at the neck, buff breeches, cream-colored stockings and black slippers with silver buckles. Wooded landscape background, with a thistle growing in the left foreground, a waterfall seen through the trees at right.

65 x 53 inches

William Beckford (1759-1844), author of *Vathek*, was the son of William Beckford (1709-1770). About the time the above portrait was painted, he was already contemplating his precocious satire, the *History of Extraordinary Painters*, ridiculing the *Vie des Peintres Flamandes*. In 1782, he wrote his Gothic novel *Vathek* in French, which is best known in the anonymous and unauthorized English translation which was published (1784) three years before the French original was published. He traveled widely, and was the author of travel sketches including *Dreams, Waking Thoughts and Incidents* (1783), and satires on the minor novels. M. P. successively for Wells and Hindon. In 1783, he married Lady Margaret Gordon, daughter of the Earl of Aboyn, and lived with her in Switzerland until her death in May, 1786. He had two daughters by this union, one of whom became the Duchess of Hamilton, through whom the above portrait entered the Hamilton collection. He settled on his magnificent estate at Fonthill in 1796, when he brought together the famous library, and entered upon that course of architectural and other extravagances by which he is still best remembered. He sold Fonthill and its treasures in 1822 for £330,000, and removed to Lansdowne Terrace, Bath, where he died.

In relation to Romney's work, the portrait stands at the beginning of the artist's successful years in London, where he had established himself in 1762. By 1775, when this was probably painted, he was the acknowledged rival of Reynolds, and fashionable sitters were coming in numbers to his studio in Cavendish Square. His two years in Italy had brought a mellow quality into his work which made all the more distinguished his own sensitiveness. (See *The Connoisseur*, *vide infra*.)

Sittings in 1781, June 4-10, Nov. 23; and 1782, March 30.

[Continued]



GEORGE ROMNEY

William Beckford as a Boy

Number 12—Concluded]

Painted in 1781-2

Collection of Alexander, 10th Duke of Hamilton, Hamilton Palace, Lanarkshire, Scotland, son-in-law of the sitter

Collection of William Alexander, 12th Duke of Hamilton, Hamilton Palace, Lanarkshire, Scotland, his grandchild

From Duveen Bros., New York

Second Loan Exhibition of Old Masters, British Paintings, Detroit Institute of Art, Detroit, 1926, no. 39

Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1932

Exhibited at the California Palace of the Legion of Honor, San Francisco, 1941

Exhibition of Masterpieces of Art, European and American Paintings, New York World's Fair, 1940, no. 147

Described in Humphry Ward and W. Roberts, *Romney, A Biographical and Critical Essay*, 1904, vol. I, p. 96 and vol. II, p. 9 (1)

Illustrated as frontispiece in Melville, *The Life and Letters of William Beckford of Fonthill*, 1910

Mentioned in H. Avray Tipping, *The Hamilton Collection of Pictures, Country Life*, October 25, 1919, pp. 514-516

Described in W. R. Valentiner, *Catalogue of the Second Loan Exhibition of Old Masters*, introd. by J. Hope Johnstone, 1926, no. 39

Mentioned and illustrated in Henri Marceau, *The Stotesbury Collection*, The Pennsylvania Museum Bulletin, vol. XXVIII, no. 151, December 1932, p. 21, illus'd opp. p. 27

Mentioned in *The Connoisseur*, October 1932, p. 281

Described in Walter Pach, *Catalogue of the European and American Paintings 1500-1900* (Masterpieces of Art, New York World's Fair), 1940, p. 103, no. 147

Described and illustrated in *The Connoisseur*, August 1941, p. 79, illus'd p. 77

[See illustration facing page 22]

JOHN HOPPNER, R.A.

BRITISH: 1758-1810

13. *THE TAMBOURINE GIRL*. Full-length figure of a young girl dancing, the right arm raised above her head playing a tambourine which she holds with the left hand, wearing a flowing classic white gown and sandals. In the background a wooded glade extending to distant undulating open country, the sky partly screened by the foliage at the left; in the middle distance, a group of four figures in classical costumes, dancing in the summer sunshine.

94 x 58½ inches

Sir Martin Conway writes in *Great Masters* (*vide infra*) as follows: "We at first thought this beautiful picture may have been the 'Lady Dancing' at one time in Sir John Leicester's Collection at Tabley House, and that it was one of the several pictures of Miss St. Clair. We submitted a small photo to Lady Leighton Warren who kindly replied as follows: 'I feel pretty sure it is not her (Miss St. Clair) but one of two sisters who used to come here to sit to the artist also (my grandfather had a sort of general studio going on at times here) daughters of a carriage builder at Bath, which name I have completely forgotten—they also sat to Harlow for 'Congratulations' and 'Proposal' both of which are in the Leicester's Gallery, both engraved by Henry Meyer and etched by J. Young in the 1821 Catalogue of Sir John Leicester's pictures and you would see, I think, at a glance this 'dancer' will be one of the sisters. In the 'Proposal' it is the same face three times over; 'Congratulations' is a portrait of the two sisters."

Collection of Sir Edward Sullivan, Bart., Lord High Chancellor of Ireland
From Colnaghi & Co., London

Collection of Arthur de Pass, Cliff House, Falmouth, Devonshire
From Duveen Bros., New York

Second Loan Exhibition of Old Masters, British Paintings, Detroit Institute of Art, Detroit, 1926, no. 12

Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1932

Exhibited at the California Palace of the Legion of Honor, San Francisco, 1941

Described in W. R. Valentiner, *Catalogue of the Second Loan Exhibition of Old Masters*, introd. by J. Hope Johnstone, 1926, no. 12

Described and illustrated in Sir Martin Conway, *Great Masters from 1400-1800. Reproductions in Photogravure from the Finest Work of the Most Famous Painters down to the year 1800*, London, 1903, pl. 44

Described in Wm. McKay and W. Roberts, *John Hoppner, R.A.*, 1914, p. 286

Described and illustrated in Henri Marceau, *The Stotesbury Collection*, The Pennsylvania Museum Bulletin, vol. XXVIII, no. 151, Dec. 1932, p. 21, illus'd p. 24

Mentioned in *The Connoisseur*, October 1932, p. 281

Mentioned in *The Connoisseur*, August 1941, vol. 108, p. 79

[See illustration]



JOHN HOPPNER, R.A.

The Tambourine Girl

GEORGE ROMNEY

BRITISH: 1734-1802

14. *MRS. BRACEBRIDGE AND DAUGHTER.* Seated figure of a young woman at almost full length, in rose-pink satin gown and brown overdress with transparent fichu, looking smilingly towards the observer, her arm about the waist of her daughter who is standing at her side, leaning her head against her mother's shoulder. The child is dressed in a white muslin frock with red shoes. Landscape background with a wall and tall trees at the right, a vista at the left.

62 x 48½ inches

Mary Elizabeth (1757-1819) was the only daughter and heiress of Sir Charles Holte, Bart., M.P. for Warwickshire, and his wife, Anne Jesson of Langley. Her father was a descendant of Sir Thomas Holte, Bart. (1571-1654), a noted supporter of Charles I. She married on September 12, 1775, Abraham Bracebridge, Esq., of Atherstone Hall, Duddleston, Warwickshire. Her daughter, Mary Holte Bracebridge (1777-1872) married in 1803, her cousin, Walter Henry Bracebridge, of Morville House, Warwickshire. On the death of Sir Charles Holte, Bart., in March, 1782, the baronetcy became extinct.

Sittings in 1781, Ap. 3, 7, 9, 12, 16, 25, 28, 29, May 2, 4, 6; 1782, Jan. 26; 1784, Feb. 3.

The portrait is mentioned in the series of Manuscript Rough Lists (1777) which the Rev. John Romney, the artist's son, drew up from his father's Diaries when preparing for the Memoirs published in 1830.

Painted in 1781-4

Collection of Walter Henry Bracebridge, Morville Hall, Warwickshire, husband of Mary Holte Bracebridge

Collection of Charles Holte Bracebridge, Atherstone Hall, Warwickshire, his son

Collection of the Rev. Prebendary Compton, Atherstone Hall, Warwickshire, who succeeded to the Bracebridge estate in 1872

[Continued]



GEORGE ROMNEY

Mrs. Bracebridge and Daughter

Number 14—Concluded]

From Duveen Bros., New York

Second Loan Exhibition of Old Masters, British Paintings, Detroit Institute of Art, Detroit, 1926, no. 41

Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1932

Exhibition of Masterpieces of Art, European and American Paintings, New York World's Fair, 1940, no. 148, illustrated in the catalogue

Exhibited at the California Palace of the Legion of Honor, San Francisco, 1941

Mentioned in A. Davidson, *A History of the Holtes of Aston*, 1854

Recorded in George Paston, *George Romney*, 1903, p. 192

Described in Humphry Ward and W. Roberts, *Romney, A Biographical and Critical Essay*, 1904, vol. I, p. 95 and vol. II, pp. 16-17

Described in Arthur B. Chamberlain, *George Romney*, 1910, p. 306

Described in W. R. Valentiner, *Catalogue of the Second Loan Exhibition of Old Masters*, introd. by J. Hope Johnstone, 1926, no. 41

Mentioned in Henri Marceau, *The Stotesbury Collection*, The Pennsylvania Museum Bulletin, vol. XXVIII, no. 151, December 1932, p. 21

Described and illustrated in Walter Pach, *Catalogue of the European and American Paintings 1500-1900 (Masterpieces of Art, New York World's Fair)*, 1940, p. 103, illus'd p. 104, no. 148

Mentioned in *The Connoisseur*, August 1941, vol. 108, p. 79

Engraved by J. R. Smith

[See illustration facing page 28]

SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769-1830

15. MRS. THOMSON AND HER SON (AFTERWARDS LORD SYDENHAM, GOVERNOR-GENERAL OF CANADA). Full-length figures, Mrs. Thomson seated on an armchair, looking towards her son who sits on the arm of the chair, his left arm about his mother's neck. The former wears a ruby red gown with low square neck ornamented with a jeweled brooch and with a coral necklace, a white veil partly covering her hair and falling to her shoulders. The boy wears a long white frock with pink sash and bow. In the background is the base of a column and a flight of steps leading from the terrace. At upper left, a purple drapery.

88 $\frac{1}{4}$ x 58 inches

Mrs. Charlotte Thomson (d. 1824) was the third daughter of John Jacob, M.D., of Salisbury and grand-daughter of the Very Rev. John Clark, D.D., Dean of Salisbury in 1728. She married in 1781, John Thomson (who in 1814 became John Poulett Thomson), a partner in the old established Anglo-Russian trading firm of Thomson, Bonar and Co., of Austin Friars, London. Her husband was a man of considerable wealth, with residences at Portman Square, London, Waverly Abbey, Surrey, and West Lodge, Dorset.

Charles Edward Poulett Thomson (1799-1841), her son, the ninth and youngest child, had a short and singularly brilliant career. At the age of sixteen he entered his father's firm. He was elected member of Parliament for Dover in 1826 in the Liberal interest. Was ten years M.P. for Manchester. He was appointed Governor General of Canada in 1839; and raised to the Peerage as Baron Sydenham in 1841. He died, as the result of an accident in 1841, at Alwington House, near Kingston, Canada. His Memoirs were published by his brother George Poulett Thomson Scrope in 1843.

George Poulett Scrope (1797-1876), noted geologist and political economist, married in 1821, as his first wife, Emma Phipps Scrope of Castle Combe, Wiltshire, and assumed her name.

Mr. W. Roberts, in his article on the painting (*vide infra*) writes: "The splendid group by Sir Thomas Lawrence of Mrs. Thomson and Child in Mr. Stotesbury's collection in Philadelphia is an example of one of the rarest combinations—always accidental and therefore all the more interesting in portraiture: that of a mother and a son who became a great figure in history. . . the remarkable fact in connection with this extremely important and imposing group by Lawrence is that, owing to a careless error committed over a century ago, it had been unrecorded under its correct title by every writer on Sir Thomas Lawrence. Nowhere shall we find even the scantiest reference to his group of Mrs. Thomson and the little boy who afterwards became Lord Sydenham, which was one of the chief features in the Royal Academy exhibition of 1804, when it was exhibited in a prominent position as no. 17. By a clerical and typographical error it appeared in the official catalogue as *Mrs. C. Thelluson and Child* and naturally successive writers on Lawrence have registered this title whilst failing to trace the picture. . .

{Continued}



SIR THOMAS LAWRENCE, P.R.A.

*Mrs. Thomson and Her Son (afterwards Lord Sydenham,
Governor-General of Canada)*

Number 15—Concluded]

It remained uncorrected until the group was exhibited in New York in 1914, when it came as a surprise and delight to students of Lawrence. For over a century it had remained in the Thomson family, unexhibited and practically unknown. It is unquestionably one of the finest and most impressive of the artist's works when he was at the height of his powers. A beautiful woman of distinction and fine breeding, and a beautiful child such as we see in this group, would have strongly appealed to the artist. We see him repeating the same scheme of grouping in his earlier picture of Mrs. John Angerstein and child of 1800 . . ."

Collection of George Poulett (Thomson) Scrope, M.P., of Fairlaw, Cobham, Surrey, brother of the sitter

From Duveen Brothers, New York

Annual Exhibition, Royal Academy, London, 1804, no. 17 (entitled erroneously *Mrs. C. Thelluson and Child*)

Special Loan Exhibition of Old Masters of the British School, Duveen Galleries, New York, 1914, no. 15, illus'd in the catalogue

Second Loan Exhibition of Old Masters, British Paintings, Detroit Institute of Art, Detroit, 1926, no. 19

Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1932

Exhibited at the California Palace of the Legion of Honor, San Francisco, 1941

Described in the *Monthly Mirror*, 1804, p. 292

Recorded in Lord Ronald Sutherland Gower, *Romney and Lawrence*, 1882, p. 97 (repeating the erroneous title of the Royal Academy catalogue)

Recorded in Lord Ronald Sutherland Gower, *Sir Thomas Lawrence*, 1900, p. 162 (repeating the erroneous title of the Royal Academy catalogue)

Recorded in Sir Walter Armstrong, *Lawrence*, 1913, p. 166 (repeating the erroneous title of the Royal Academy catalogue)

Described and illustrated in William Roberts, *English Whole Length Portraits in America*, *Lawrence's Mrs. Thomson and Child*, Art in America, February 1922, vol. 10, pp. 70-75, illus'd opp. p. 72

Described in W. R. Valentiner, *Catalogue of the Second Loan Exhibition of Old Masters*, introd. by J. Hope Johnstone, 1926, no. 19

Described and illustrated in Henri Marceau, *The Stotesbury Collection*, The Pennsylvania Museum Bulletin, vol. XXVIII, no. 151, December 1932, p. 29

Mentioned in *The Connoisseur*, August 1941, vol. 108, p. 79

[See illustration facing page 32]

GEORGE ROMNEY

BRITISH: 1734-1802

16. *MISS CLAVERING, LATER LADY NAPIER.* Portrayed at three-quarter length, seated in a landscape under a tree, directed and looking to half right, her left arm resting on the arm of a chair, leaning the elbow of her right arm on a pedestal. Wearing a white gown with short sleeves and fichu, blue sash and bow; her hair dressed high with a bandeau. 49 x 39 inches

Maria Margaret Clavering (1758-1821) was the eldest daughter of Lieut. General Sir James John Clavering, K. B. (1722-1777), second in council and commander in chief in Bengal, and his wife, Lady Diana West, (1731-1766), youngest daughter of John, 1st Earl Delawar. Walpole wrote (June 22, 1759): "Your friend Col. Clavering is the real hero of Guadaloupe; he is come home covered with more laurels than a boar's head." Maria Margaret married April 13, 1784, Francis, 7th Baron Napier, in the Chapel Royal, St. George's, London.

Sittings in 1780, March 8, May 24, 31, June 3, 7, 14; 1782, May 28, June 6, 9.

Graves and Cronin (*vide infra*) write of the above portrait: "This picture has always been entered in the catalogues of the Napier family as by Reynolds, and in Mr. Graves' opinion it is a very fine work by that master. The name was altered to Romney by the family in consequence of the similarity of the composition to his works." In Ward and Roberts (*vide infra*), we find the following note after the description of the painting: "There can be no possible question as to this picture being by Romney in spite of its inclusion by Mr. Algernon Graves in his supplementary volume on Reynolds. Whether the portrait represents the elder or the second daughter of Sir James John Clavering is somewhat doubtful. Among Miss Romney's MSS. there is a note to the effect that a portrait of Lady Pechell [*i.e.*, Charlotte Clavering, the second daughter] was at Axwell Park, Gateshead. The portrait referred to must be the above."

The Rev. John Warren Napier Clavering seems to have collected the Clavering family portraits, particularly those done by George Romney, including the portraits of Thomas John and Katherine Mary, the two children of George Clavering, Esq., of Greencroft, painted by Romney in 1777, and engraved by John Raphael Smith in 1779.

[Continued]



GEORGE ROMNEY

Miss Clavering, later Lady Napier

Number 16—Concluded]

Painted in 1780-2

Collection of Sir Thomas Clavering, uncle of the sitter

Collection of the Rev. John Warren Napier Clavering, Axwell Park, Gateshead, 1900

Collection of Mrs. John Gardner

From the John Levy Galleries, New York

From M. Knoedler & Co., Inc., New York

Collection of George Balch, Esq.

Birmingham Exhibition, 1900, no. 7

Exhibited at Thos. Agnew & Sons, London, 1910, no. 15

Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1932

Exhibited at the California Palace of the Legion of Honor, San Francisco, 1941

Described and illustrated in Algernon Graves and Wm. Vine Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.*, 1901, vol. IV, p. 1376,
illus'd opp. p. 1552 (as *Maria, Lady Napier*)

Described in Humphry Ward and W. Roberts, *Romney, A Biographical and Critical Essay*, 1904, vol. I, p. 91 and vol. II, p. 30

Illustrated in color in the *Lotus Magazine*, March 1915, following p. 306

[See illustration facing page 36]

GEORGE ROMNEY

BRITISH: 1734-1802

17. *THE VERNON CHILDREN*. Two children walking in a park, the boy who is the younger, wearing a red coat with green collar, red breeches, white ruffle and dark green hat with a feather, and carrying a toy gun over his shoulders. His sister, who is a few years older, in white frock, with blue sash and red shoes, brown curls falling on her neck. She holds a doll in both arms, and a black and tan terrier jumps up at her side. The landscape background shows a stretch of open country with distant trees on the left, and on the right a group of tree trunks, with glimpses of sky through the branches. *59½ x 46 inches*

22000

Note: "One of the 'romances' of the auction room occurred at Messrs. Christie's towards the end of 1904, when, at the sale of miscellaneous properties, three pictures were put up from the collection of Mr. John Tomlinson, of Winterhaven, who had recently died at the age of ninety. . . The full-length of the two children turned out to be a genuine example of Romney, an unframed canvas. . . which apparently had been rolled up for many years, and at a later period provided with a home-made stretcher by its late owner. Anecdotes about the picture appeared in various newspapers, so that on the day of the sale the room was crowded, and after some spirited bidding it fell to Messrs. Agnew & Sons for the sum of 6500 guineas. . . (See A. B. Chamberlain, *vide infra*).

Painted about 1777

Collection of John Tomlinson, Esq., of Winterhaven

From Thos. Agnew & Sons, London

Winter Exhibition, Thos. Agnew & Sons, London, 1905, no. 14

Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1932

Exhibited at the California Palace of the Legion of Honor, San Francisco, 1941

Described in Arthur B. Chamberlain, *George Romney*, 1910, pp. 308-9 and 396

Mentioned in Henri Marceau, *The Stotesbury Collection*, The Pennsylvania

Museum Bulletin, vol. xxviii, no. 151, December 1932, p. 21

Mentioned in *The Connoisseur*, October 1932, p. 281

Engraved in mezzotint by J. B. Pratt, 1906

[See illustration]



GEORGE ROMNEY

The Vernon Children

JOHN HOPPNER, R.A.

BRITISH: 1758-1810

18. *SIR HUMPHREY DAVY, BART.* Portrayed at half-length, seated in a tapestry-covered armchair, facing the observer, with his right arm resting on the arm of the chair and holding a letter inscribed with his name *H. Davy*; wearing a double-breasted coat with rolled collar, white waistcoat and stock. A strong light falling from above.

30 x 25 inches

3750
Sir Humphrey Davy (1778-1829) celebrated chemist and inventor, was born at Penzance, Cornwall. He became interested in chemistry when in rubbing together two pieces of ice, he was able to generate heat. In 1799, he published in Beddoes' *West Country Contributions*, his paper *On Heat, Light, and the Combinations of Light*. In 1812, he discovered his safety-lamp for miners to counteract explosions of "fire-damp" in coal mines. In 1818, made a baronet; and in 1820, elected President of the Royal Society.

Exhibited at the Pennsylvania Museum of Art, Philadelphia, 1932

Exhibited at the California Palace of the Legion of Honor, San Francisco, 1941

Mentioned in *The Connoisseur*, August 1941, vol. 108, p. 79

[See illustration]



JOHN HOPPNER, R.A.

Sir Humphrey Davy, Bart.

FURNITURE AND WORKS OF ART

Rare Set of Four Famille Rose Temple Vases

(Nos. 19 and 20)

19. PAIR FAMILLE ROSE PORCELAIN TEMPLE VASES WITH COVERS

Yung Chêng

Wide-mouthed ovoid jar finely decorated in the low temperature enamels on a grayish white glaze with baskets of peonies, chrysanthemums, magnolias and other blossoms with foliage, between shoulder and base collars of rose pink lappets with floral devices in colors. Hat covers matching the lappet decorations and surmounted by gilded figures of seated *Fu* lions. Some imperfections. Covers of this and the following lot apparently of later date. Have stands.

Height 24½ inches

Companion to the following

Collection of the Marquis de Ganay, Paris

From Duveen Brothers, Inc., New York

[See illustration of one]

1500 20. PAIR FAMILLE ROSE PORCELAIN TEMPLE VASES WITH COVERS

Yung Chêng

Similar to the preceding. Some imperfections.

Companion to the preceding

Collection of the Marquis de Ganay, Paris

From Duveen Brothers, Inc., New York



FAMILLE ROSE PORCELAIN TEMPLE VASE, FROM A SET OF FOUR

Yung Chêng

21. PAIR FAMILLE VERTE PORCELAIN TRIPLE-GOURD VASES *K'ang Hsi*

Tall vase with triply bulbous body and tall and narrow incurvate neck; enamelled upon a white glaze on the first bulb with a collar of *ju-i* lappets with floral decorations, the second reserved with scrollings of lotus vines in white on a coral red ground, the lowest with a deep border of flanged lappets decorated with peony scrollings and green leaves in a light green ground. Small repairs to lip. Have stands.

Height 26 inches

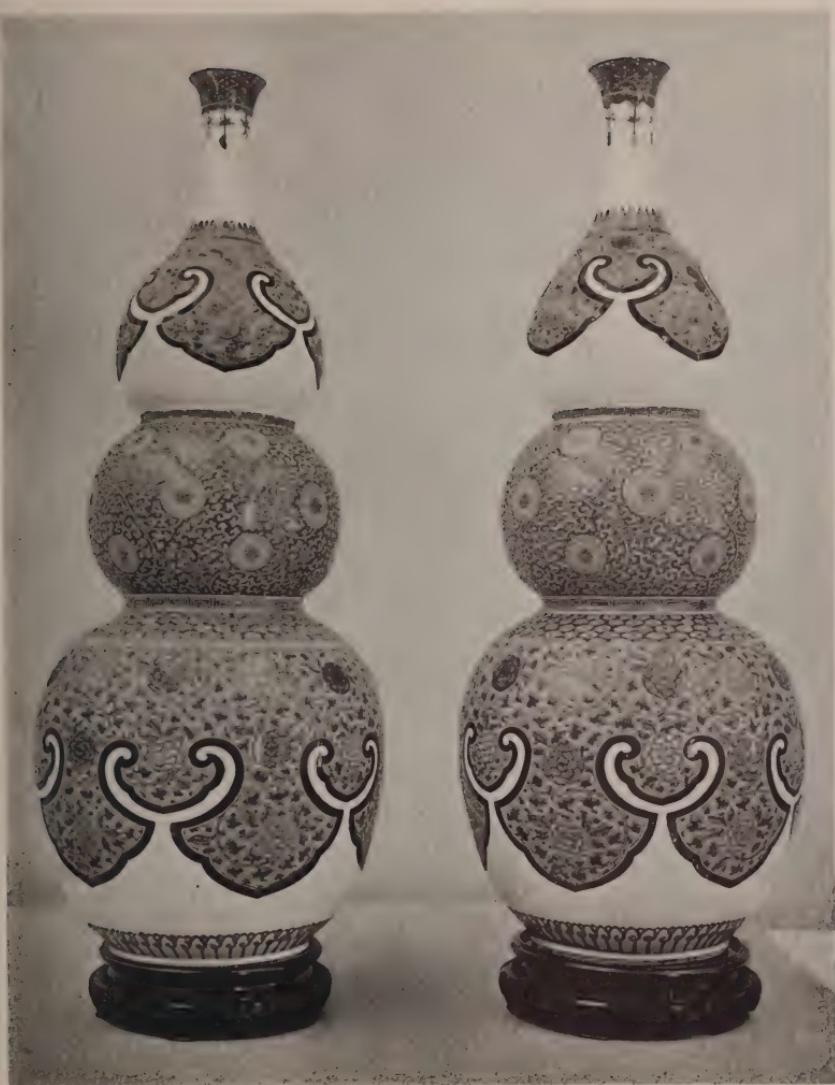
Collection of James A. Garland, New York

Collection of J. Pierpont Morgan, New York

From Duveen Brothers, Inc., New York

[See illustration]

1800



FAMILLE VERTE PORCELAIN VASES

K'ang Hsi

22. POWDER BLUE TEMPLE VASE AND COVER WITH BLUE AND
WHITE DECORATION

K'ang Hsi

Tall wide-mouthed ovoid vase clothed in a powder blue (*ch'ui ch'ing*) glaze, reserved on the shoulder with a collar of lappets painted in cobalt blue upon white with groups of vases and utensils; on the body with four palmate panels depicting groups of Chinese ladies on pavilion terraces; around the base with leaf-shaped lappets painted with *kylin* and Flowers of the Seasons. Has hat cover with *Fu* dog finial, restored; cover repaired. On gilded tabouret in the Louis XVI taste.

Height 48 inches

From Duveen Brothers, Inc., New York

[See illustration]

275-



DECORATED POWDER BLUE TEMPLE VASE

K'ang Hsi

A Royal Beauvais Tapestry Salon Suite
(Nos. 23 to 26)

23. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN BEAUVAIS TAPESTRY
French, XVIII Century

Cartouche-shaped back and curved arm supports carved with guilloche motives, with cresting in the form of a husk festoon; guilloche- and festoon-carved frame, on voluted cabriole legs carved with acanthus leaves at the knees. Back, seat and armpads in superb Beauvais tapestry of the period, woven with animal scenes from La Fontaine's *Fables* after J. B. Oudry, framed in gilded leaf scrollings hung with festoons of flowers, the whole bordered in wine red. The frames of the above and succeeding items of the suite are all of later date.

From Duveen Brothers, Inc., New York

[See illustration]

9500

24. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN
BEAUVAIS TAPESTRY
French, XVIII Century

En suite with the preceding.

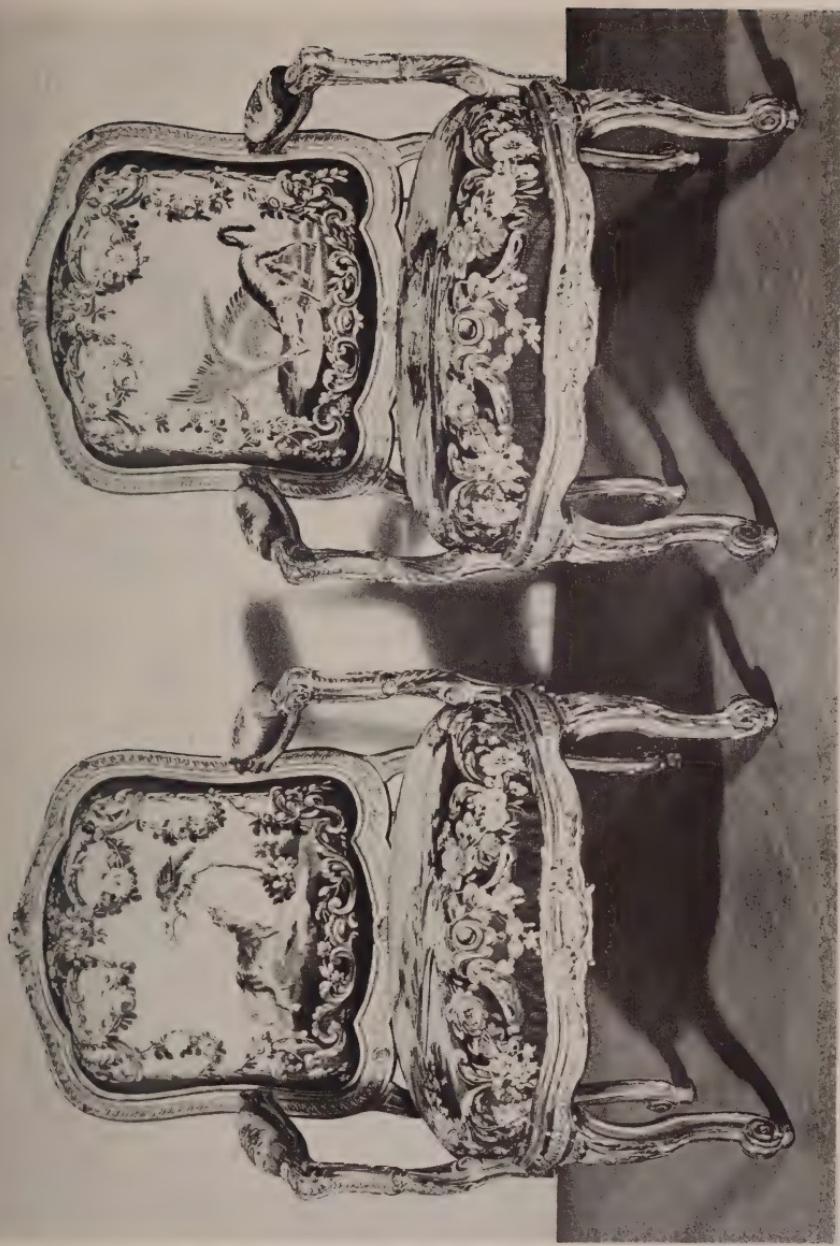
From Duveen Brothers, Inc., New York

25. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN
BEAUVAIS TAPESTRY
French, XVIII Century

En suite with the preceding.

From Duveen Brothers, Inc., New York

23 TO 30 ⁵⁰ INCLUSIVE



Louis XV FAUTEUILS IN ROYAL BEAUVAIS TAPESTRY

26. LOUIS XV CARVED AND GILDED CANAPÉ IN BEAUVAINS TAPESTRY
French, XVIII Century
En suite with the preceding. Length 8 feet 7 inches
From Duveen Brothers, Inc., New York
[See illustration]



Louis XV CANAPÉ IN ROYAL BEAUVAIS TAPESTRY

A Régence Salon Suite in Aubusson Tapestry

(Nos. 27 to 33)

27. PAIR RÉGENCE CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY
French, Early XVIII Century

Square slightly arched back, open curved arms carved with foliage and blossoms, on shell- and leaf-carved rails and cabriole legs with scallop shells at the knees, and terminating in voluted feet. Back, seat and armpads in Aubusson tapestry of the period, the backs depicting animals and birds, the seats with bouquets of flowers and leafage, all within garlands of blue and crimson lilacs with straggling foliage interlinked with leaf scrollings. The suite with old frames, all apparently of somewhat later date.

Collection of the Duke of Sutherland

From Duveen Brothers, Inc., New York

[See illustration]

28. PAIR RÉGENCE CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY
French, Early XVIII Century

En suite with the preceding.

Collection of the Duke of Sutherland

From Duveen Brothers, Inc., New York

29. PAIR RÉGENCE CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY
French, Early XVIII Century

En suite with the preceding.

Collection of the Duke of Sutherland

From Duveen Brothers, Inc., New York

RÉGENCE FAUTEUILS IN AUBUSSON TAPESTRY

cf. 07-275-42
Musée du Louvre

30. PAIR RÉGENCE CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY

French, Early XVIII Century

En suite with the preceding.

Collection of the Duke of Sutherland

From Duveen Brothers, Inc., New York

31. PAIR RÉGENCE CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY

French, Early XVIII Century

En suite with the preceding.

Collection of the Duke of Sutherland

From Duveen Brothers, Inc., New York

32. PAIR RÉGENCE CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY

French, Early XVIII Century

En suite with the preceding. One tapestry seat of later date.

Collection of the Duke of Sutherland

From Duveen Brothers, Inc., New York

33. RÉGENCE CARVED AND GILDED CANAPÉ IN AUBUSSON TAPESTRY

French, Early XVIII Century

Length 6 feet 5 inches

En suite with the preceding.

Collection of the Duke of Sutherland

From Duveen Brothers, Inc., New York

[See illustration]

RÉGENCE CANAPÉ IN AUBUSSON TAPESTRY



*An Important Series of Beauvais Chinoiserie Tapestries
After Boucher
(Nos. 34 to 37)*

34. BEAUVAIS CHINOISERIE TAPESTRY, AFTER BOUCHER AND DUMONT

Circa 1750

CHINESE FAIR. At the left under a crimson canopy, raised on a plinth, sits an official dressed in voluminous loose tunic, behind him a rose-colored chest; beside him is an attendant in loosely draped long robes, holding a box and piece of parchment. At the foot of the throne is a young princess, dressed in crimson figured robes and holding a fan, who sits in a wheelchair which has a rose umbrella top. In the left foreground is a group of vendors, exhibiting birds to a lady; to the right are merchants, one in crimson robes, examining porcelains, behind them a camel with pack covered with a blue drapery, and a peasant holding up a parasol. In the background, groups of men and women garbed in blue, crimson and rose, with a prospect of pagodas and buildings in the distance behind date and palm trees. Frame border of acanthus scrollings, partly restored.

11 feet 11 inches x 16 feet 10 inches

Note: These four beautiful tapestries (Nos. 34 to 37) belong to the second series of the *Tentures chinoises*, the sketches for which were made in 1743 by François Boucher and worked up into detailed paintings by Dumont; they were executed at Beauvais in a limited number of repetitions under the direction of Nicholas Besnier and Jean-Baptiste Oudry (1734-53), one series of which was sent as a gift to the Emperor of China.

From Duveen Brothers, Inc., New York

{See illustration}

Chinese Fair, Beauvais Chinoiserie Tapestry, after Boucher

Chinoiserie



35. BEAUVAS CHINOISERIE TAPESTRY, AFTER BOUCHER AND DUMONT

Circa 1750

CHINESE DANCING. At the right is seated a Chinese potentate in pale blue and yellow robes and rose cloak, enthroned on a draped plinth under a figured brown canopy joined by festoons of blue ribbons to a series of pillars. The prince is surrounded by musicians playing cymbals, a triangle, bells, a xylophone, a lute and drums, and a trumpet, with two attendant boys at the foot of the throne shaking bells and a triangle. At the left, four male dancers robed in blue, crimson and buff, with loosely flowing draperies, are performing a square dance, a guard in rose cloak and feathered cap standing behind them. In the background a high boundary wall with a pagoda tower flying a rose pennon, amid tall palms and other trees. Frame border of acanthus scrollings, matching the preceding. Upper and lower borders restored.

11 feet 11 inches x 16 feet 10 inches

See note to the preceding.

From Duveen Brothers, Inc., New York

[See illustration]

Chinese Dancing, BEAUVAS CHINOISERIE TAPESTRY, AFTER BOUCHER



36. BEAUVAIS CHINOISERIE TAPESTRY, AFTER BOUCHER AND DUMONT

Circa 1750

CHINESE FISHING ON THE WATER. On the edge of a mountainous lake, the shores of which are overgrown with abundant marshy foliage and reeds, a small sampan is propelled by an aged oarsman in loose robes and pointed hat; beside him is a young fisherman who looks at the day's catch, suspended in a basket from the arched wicker roof of the boat. On top of the roof sits a small child, supported by a young woman dressed in a sashed robe who stands behind. To the right of the scene are two fishermen, one with a wicker basket in his hand, spreading nets as they stand in the water; behind them a tall tree with palmate leaves, a terrace and a glimpse of a stairway leading up to a pavilion. In the background are trees, one partly denuded of its leaves, and a mountain landscape with pagoda-form edifices, all under a cloudy sky. Frame border of acanthus scrollings, matching the preceding, the top and bottom borders restored.

11 feet 10 inches x 9 feet 8 inches

See note to no. 34.

From Duveen Brothers, Inc., New York *< Stettiner, 1931*

[See illustration]



Chinese Fishing on the Water

BEAUVAINS CHINOISERIE TAPESTRY, AFTER BOUCHER

37. BEAUVAS CHINOISERIE TAPESTRY, AFTER BOUCHER AND DUMONT

Circa 1750

CHINESE FISHING FROM THE LAND. In the central foreground, on a grassy bank, is an elderly man in loose fitting robes, who leans backward against a latticed stairway and holds aloft a wicker fishing basket suspended by ropes to a pole; at the left is a richly garbed young woman, who leans against him with one hand on his knee; on his other side clambers a child, while behind him is a woman in flowered mantle who watches the male figures in the background, one of whom sits under a thatch-roofed pavilion. Up a flight of steps and partly screened from view by a tall cypress tree, is a large gabled summer house, at the side of which is perched a parakeet. Frame border of acanthus scrollings, matching the preceding, the top and bottom borders restored.

12 feet x 8 feet 9 inches

See note to no. 34.

From Duveen Brothers, Inc., New York

[See illustration]

Cincinnati



Chinese Fishing from the Land

BEAUVAIS CHINOISERIE TAPESTRY, AFTER BOUCHER



ISPAHAN PALACE CARPET

5000-

38. ISPAHAN PALACE CARPET OF IMPORTANT SIZE

Eastern Persia, XVI Century

Rose-crimson field with an allover symmetrical design of large lotus palmettes with peonies and other small blossoms, and delicate foliage linked up by scrolling creepers into a regular pattern, and woven in blue, old gold, green, ivory and tan; broad deep bluish green border of alternately erect and inverted lotus palmettes interconnected by a similar tangle of floral creepers, the grayish ivory outer border with a pattern of small palmettes and pairs of diagonally placed leaves. Some repairs, as usual.

50 x 15 feet

From Duveen Brothers, Inc., New York

[See illustration in part]

[END OF SALE]

Total 19,575-

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